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### FCF - RICE HAROLD

A fresh and exciting approach to English Literature Whether in life or on the stage, tragedy touches our hearts. Drawing on a lifetime of research into Aristotle's Poetics, the brilliant mind of scholar Leon Golden explains why tragedy evokes such passion and how to interpret great literary tragedies, such as Oedipus Rex, Othello, Death of a Salesman. Study of Othello which examines cultural influences and interplay of text and performances.

York Notes Advanced offer a fresh and accessible approach to English Literature. This market-leading series has been completely updated to meet the needs of today's A-level and undergraduate students. Written by established literature experts, York Notes Advanced introduce students to more sophisticated analysis, a range of critical perspectives and wider contexts.

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Amy Freed rewrites *The Taming of the Shrew*, one of the more problematic plays in the Shakespeare canon. While beloved for its sharp dialogue and witty banter, *The Taming of the Shrew* offers a problematic storyline that many have deemed misogynistic. The play contains insensitive gags and uneasy politics, making it difficult for modern audiences to connect with the text. Amy Freed's new translation reactivates the original story, blowing away the dust and cobwebs. As Freed's text reminds us, at its heart *The Taming of the Shrew* is a story about courage and authenticity. This translation of *The Taming of the Shrew* was written as part of the Oregon Shakespeare Festival's Play On! project, which commissioned new translations of thirty-nine Shakespeare plays. These translations present work from "The Bard" in language accessible to modern audiences while never losing the beauty of Shakespeare's verse. Enlisting the talents of a diverse group of contemporary playwrights, screenwriters, and dramatists from diverse backgrounds, this project reenvisioned Shakespeare for the twenty-first century. These volumes make these works available for the first time in print--a new First Folio for a new era.

A brilliant satire of mass culture and the numbing effects of technology, *White Noise* tells the story of Jack Gladney, a teacher of Hitler studies at a liberal arts college in Middle America. Jack and his fourth wife, Babette, bound by their love, fear of death, and four ultramodern offspring, navigate the rocky passages of family life to the background babble of brand-name consumerism. Then a lethal black chemical cloud, unleashed by an industrial accident, floats over their lives, an "airborne toxic event" that is a more urgent and visible version of the white noise engulfing the Gladneys--the radio transmissions, sirens, microwaves, and TV murmurings that constitute the music of American magic and dread. This third edition of *Othello* offers a completely new introduction by Christina Luckyj, providing readers with a nuanced understanding of early modern theatre and culture, and demonstrating how careful attention to Shakespeare's language, staging and dramaturgy can open up fresh interpretations of the play. Tracing critical and performance trends up to the present day, Luckyj shows how the drama taps into contemporary cultural paradoxes surrounding blackness, marriage, and politics to create a powerful double perspective, illuminating the creative and destructive power of stories and of human love itself. Supplemented by an updated Reading list and extensive illustrations, this edition also features revised commentary notes, offering the very best in contemporary criticism of this great tragedy.

The New York Theater Workshop's production of *Othello*, starring Daniel Craig and David Oyelowo, and directed by Tony award-winning director Sam Gold, opened in November 2016. This production was sponsored in part by The Pelican Shakespeare series and Penguin Classics. Winner of the 2016 AIGA + Design Observer 50 Books | 50 Covers competition Gold Medal Winner of the 3x3 Illustration Annual No. 14 This edition of *Othello* is edited with an intro-

duction and notes by Russ McDonald and was recently repackaged with cover art by Manuja Waldia. Waldia received a Gold Medal from the Society of Illustrators for the Pelican Shakespeare series. The legendary Pelican Shakespeare series features authoritative and meticulously researched texts paired with scholarship by renowned Shakespeareans. Each book includes an essay on the theatrical world of Shakespeare's time, an introduction to the individual play, and a detailed note on the text used. Updated by general editors Stephen Orgel and A. R. Braunmuller, these easy-to-read editions incorporate over thirty years of Shakespeare scholarship undertaken since the original series, edited by Alfred Harbage, appeared between 1956 and 1967. With stunning new covers, definitive texts, and illuminating essays, the Pelican Shakespeare will remain a valued resource for students, teachers, and theater professionals for many years to come. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

An enhanced exam section: expert guidance on approaching exam questions, writing high-quality responses and using critical interpretations, plus practice tasks and annotated sample answer extracts. Key skills covered: focused tasks to develop analysis and understanding, plus regular study tips, revision questions and progress checks to help students track their learning. The most in-depth analysis: detailed text summaries and extract analysis to in-depth discussion of characters, themes, language, contexts and criticism, all helping students to reach their potential.

THE ULTIMATE GUIDES TO EXAM SUCCESS from York Notes - the UK's favourite English Literature Study Guides. York Notes for AS & A2 are specifically designed for AS & A2 students to help you get the very best grade you can. They are comprehensive, easy to use, packed with valuable features and written by experienced experts to give you an in-depth understanding of the text, critical approaches and the all-important exam. \* An enhanced exam skills section which includes essay plans, expert guidance on understanding questions and sample answers. You'll know exactly what you need to do and say to get the best grades. \* A wealth of useful content like key quotations, revision tasks and vital study tips that'll help you revise, remember and recall all the most important information. \* The widest coverage and the best, most in-depth analysis of characters, themes, language, form, context and style to help you demonstrate an exhaustive understanding of all aspects of the text

The nation's favourite literature study guides

This updated edition is ideal to support students when studying and revising for the new A level English Literature exams.

'A compact and intense read full of twists, turns and intrigue' Daily Express The bestselling author of *Girl with a Pearl Earring* and *The Last Runaway* returns with a tale of jealousy, bullying and revenge. Arriving at his fourth school in six years, diplomat's son Os-ei knows he needs an ally if he is to survive his first day - so he's lucky to hit it off with Dee, the most popular girl in school. But one student can't stand to witness this budding relationship: Ian decides to destroy the friendship between the black boy and the golden girl. By the end of the day, the school and its key players - teachers and pupils alike - will never be the same again. The tragedy of *Othello* is transposed to a 1970s suburban Washington schoolyard in Tracy Chevalier's powerful drama of friends torn apart.

Critical Theory Today is the essential introduction to contemporary critical theory. It provides clear, simple explanations and concrete examples of complex concepts, making a wide variety of commonly used critical theories accessible to novices without sacrificing any theoretical rigor or thoroughness. This new edition provides in-depth coverage of the most common approaches to literary analysis today: feminism, psychoanalysis, Marxism, reader-response theory, new criticism, structuralism and semiotics, deconstruction, new historicism, cultural criticism, lesbian/gay/queer theory, African American criticism, and postcolonial criticism. The chapters provide an extended explanation of each theory, using examples from everyday life, popular culture, and literary texts; a list of specific questions critics who use that theory ask about literary texts; an interpretation of F. Scott Fitzgerald's *The Great Gatsby* through the lens of each theory; a list of questions for further practice to guide readers in applying each theory to different literary works; and a bibliography of primary and secondary works for further reading.

This book is open access and available on [www.bloomsburycollections.com](http://www.bloomsburycollections.com). It is funded by Knowledge Unlatched. A range of mainstream and independent English language film productions of *A Midsummer Night's Dream*, *Romeo and Juliet*, *Othello*, *Twelfth Night*, and *The Merchant of Venice* take centre stage in *Queering the Shakespeare Film*. This study critiques the various representations of the queer - broadly understood as that which is at odds with what has been deemed to be the normal, the legitimate, and the dominant, particularly - but not exclusively - as regards sexual matters, in the Shakespeare film. The movies chosen for analysis correspond deliberately with those Shakespeare plays that, as written texts, have been subjected to a great deal of productive study in a queer context since the beginnings of queer theory in the early 1990s. Thus the book extends the ongoing queer discussion of these written texts to their counterpart cinematic texts. *Queering the Shakespeare Film* is a much-needed alternative and complementary critical history of the Shakespeare film genre.

Nine-year-old Meena can't wait to grow up and break free from her parents. But, as the daughter of the only Punjabi family in the mining village of Tollington, her struggle for independence is different from most.

The original CliffsNotes study guides offer expert commentary on major themes, plots, characters, literary devices, and historical background. The latest generation of titles in the series also feature glossaries and visual elements that complement the classic, familiar format. Betrayal and manipulation lie at the heart of *Othello*. Keep up with all the crosses and double-crosses of this tragic play with the CliffsNotes version of the play, which will help you form your own opinions about Iago's schemes, Othello's motives, and Desdemona's loyalty. Other features that help you study include Background information about the life and times of William Shakespeare to help you understand his influences A character map that graphically illustrates the relationships among the characters Glossaries to help you comprehend Shakespeare's language Critical essays on the character pairs and major themes of the play A review section that tests your knowledge Classic literature or modern modern-day treasure - you'll understand it all with expert information and insight from CliffsNotes study guides.

This is our best-selling York Notes Advanced title. This book will be packed with features to help the students improve their grade. Talking extensively to teachers, examiners and students there seems to be a need for more information outside what the students already know. Features like check the book, check the film and check the net will now offer students more opportunity to develop their researching skills and provide that extra information. More importantly there will be features that address the specific needs of students studying for the new AS and A2 exams. There will now be text boxes in the margin labelled 'Context' which will describe the literary, historical, cultural, religious, or philosophical context of specific references in the text (contextualisation is the new buzz word in the exam syllabuses). There will be at least 20 of these boxes in every book. The glossaries are now integrated in the text so that students don't need to turn the page to find out the meaning of a word. There will also be regular exam questions integrated in the text which will help students revise. Summaries will be cut down and bulleted where appropriate to make way for extra features (meaning extent remains the same) so that the books are now not only appropriate for students who buy the book to cram, they are also important for higher-level students who need more information to get themselves the top grade.

Get everything you need to achieve your full potential at English Literature A Level or AS with York Notes Study Guides, now updated for Assessment Objectives 1 to 5

THE ULTIMATE GUIDES TO EXAM SUCCESS from York Notes - the UK's favourite English Literature Study Guides. York Notes for AS & A2 have been specifically designed for As and A2 to help you get the very best grade you can. They are comprehensive, easy to use, packed with valuable features and written by experienced examiners and teachers to give you an expert understanding of the text, critical approaches and the all-important exam. This edition covers *The Great Gatsby* and includes: An enhanced exam skills section which includes essay plans, expert guidance on understanding questions and sample answers. You'll know exactly what you need to do and say to get the best grades. A wealth of useful content like key quotations, revision tasks and vital study tips that'll help you revise, remember and recall all the most important information. The widest coverage and the best, most in-depth analysis of characters, themes, language, form, context and style to help you demonstrate an exhaustive understanding of all aspects of the text. York Notes for AS & A2 are also available for these popular titles: *The Bloody Chamber*(9781447913153)

Doctor Faustus(9781447913177) Frankenstein (9781447913214) The Kite Runner(9781447913160) Macbeth(9781447913146) Othello(9781447913191) WutheringHeights(9781447913184)

Memory is inextricable from learning; there's little sense in teaching students something new if they can't recall it later. Ensuring that the knowledge teachers impart is appropriately stored in the brain and easily retrieved when necessary is a vital component of instruction. In *How to Teach So Students Remember*, author Marilee Sprenger provides you with a proven, research-based, easy-to-follow framework for doing just that. This second edition of Sprenger's celebrated book, updated to include recent research and developments in the fields of memory and teaching, offers seven concrete, actionable steps to help students use what they've learned when they need it. Step by step, you will discover how to actively engage your students with new learning; teach students to reflect on new knowledge in a meaningful way; train students to recode new concepts in their own words to clarify understanding; use feedback to ensure that relevant information is binding to necessary neural pathways; incorporate multiple rehearsal strategies to secure new knowledge in both working and long-term memory; design lesson reviews that help students retain information beyond the test; and align instruction, review, and assessment to help students more easily retrieve information. The practical strategies and suggestions in this book, carefully followed and appropriately differentiated, will revolutionize the way you teach and immeasurably improve student achievement. Remember: By consciously crafting lessons for maximum "stickiness," we can equip all students to remember what's important when it matters.

The York Notes series covers major works from medieval to modern English literature, and classic and contemporary works from Europe, America, the Commonwealth and the Third World.

One of the four great tragedies—alongside *Hamlet*, *King Lear*, and *Macbeth*—*Othello* is among the darkest of Shakespeare's plays, illuminating the shadows of the gloomiest recesses of the human psyche and serving as a damning indictment of the world in which it was written. A cautionary tale of the destructiveness of sin and the ruinous consequences of bad philosophy, *Othello* seems to express Shakespeare's rage at the cynicism and brutality of the age in which he lived. From the Machiavellian menace of *Iago* to the

blind and prideful jealousy of *Othello*, this classic of world literature shows us the shadow falling over a society that has turned its back on the light and life of virtue.

Shakespeare's tragedy about *Othello the Moor* is presented in this freshly edited text with full explanatory notes, scene-by-scene plot summaries, an Introduction to reading Shakespeare's language, and much more. Reissue.

*Othello*. This updated edition is ideal to support students when studying and revising for the new A level English Literature exams.

Enter RODERIGO and IAGORODERIGOTush! never tell me; I take it much unkindly That thou, Iago, who hast had my purse As if the strings were thine, shouldst know of this.IAGO'Sblood, but you will not hear me: If ever I did dream of such a matter, Abhor me.RODERIGOThou told'st me thou didst hold him in thy hate.IA-GODespise me, if I do not. Three great ones of the city, In personal suit to make me his lieutenant, Off-capp'd to him: and, by the faith of man, I know my price, I am worth no worse a place: But he; as loving his own pride and purposes, Evades them, with a bombast circumstance Horribly stuff'd with epithets of war; And, in conclusion, Nonsuits my mediators; for, 'Certes, ' says he, 'I have already chose my officer.' And what was he? Forsooth, a great arithmetician, One Michael Cassio, a Florentine, A fellow almost damn'd in a fair wife; That never set a squadron in the field, Nor the division of a battle knows More than a spinster; unless the bookish theoretic, Wherein the toged consuls can propose As masterly as he: mere prattle, without practise, Is all his soldiership. But he, sir, had the election: And I, of whom his eyes had seen the proof At Rhodes, at Cyprus and on other grounds Christian and heathen, must be be-lee'd and calm'd By debtor and creditor: this counter-caster, He, in good time, must his lieutenant be, And I-God bless the mark!-his Moorship's ancient

To be a subject is to be able to speak, to give meaning. The Art of Loving interrogates the phenomenon of "theatrical subjectivity"--female protagonists as both subjects and objects on the early modern English stage and within the illusion of Shakespeare's tragedies. The disparity between females as acting, speaking subjects onstage and male protagonists' objectifications of them constitutes the dominating gendered irony of the dramatic texts. In *Romeo and Juliet*, *Othello*, and *Antony and Cleopatra*, Professor

Gajowski argues, women are not portrayed as they are valued by men. Endowed with a self-estimation that is independent of masculine estimations of them, *Juliet*, *Desdemona*, and *Cleopatra* subvert Petrarchan, Ovidian, and Orientalist discursive traditions by which males construct females as gendered, colonized others. The independence of their self-evaluation from conflicting male desire and repugnance for them accounts for their "infinite variety." The uniqueness of Shakespeare's representation of heterosexual relations is his creation of female protagonists who are relational, yet independent, human beings. The empowered female protagonists of Shakespeare's comedies are rightly celebrated by "compensatory" feminist critics; the disempowered--even victimized--female protagonists of his tragedies are rightly noted by "justificatory" feminist critics. To view the marriages of the comic females as nothing more than submissions to patriarchy, Professor Gajowski contends, is to ignore the crucial significance in Shakespeare's texts of affiliative capacities of both sexes of the human animal. Accordingly, to view the deaths of the tragic females as victimizations by patriarchy--and no more than that--is to ignore the commentary that Shakespeare's texts make upon masculine impulses of possession, politics, and power. While feminist critics recognize the significance of dramatic representations of sexuality and affective relations, recent materialist/historicist studies consider representations of sexuality and affective relations significant only insofar as they are relevant to the manipulations of Elizabethan and Jacobean political power and mechanisms of economic exchange. The privileging of politics and power on the part of these critics constitutes a perpetuation and reinforcement of patriarchal values. It has the effect of putting woman in her customary place: marginalized, erased, subservient to the newly dominant male discursive traditions. It is antithetical, moreover, to a genuinely feminist discourse because it deprivileges relationships, denying the power that they play in cultures and in texts. It is the difference between proclaiming, Creon-like, that families are subservient to the state and comprehending the far more complex psychosocial truth that the state is constituted of families. To assume that structures of political and economic power have greater value than sexual and affective experience is to ignore the interpenetrating nature of public and private experience that Shakespeare's texts depict.